AUSTRO-GERMAN VIOLIN REPERTORIE
FROM BAROQUE THROUGH ROMANTIC PERIOD

By

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ABSTRACT

Title of dissertation: AUSTRO-GERMAN VIOLIN REPERTOIRE FROM THE BAROQUE THROUGH ROMANTIC PERIOD

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At the end of the sixteenth century, Germany had become one of the most active centers of early Baroque music, and therefore Austro-German music came to dominate Western music. An investigation of violin works written during this period reveals the ways in which Austro-German compositions are extraordinary contributions to the violin repertoire. This research warranted further study and performance of these works in order to determine what influence these composers had on the violin repertoire as a whole. For my dissertation recital project, I trace the history of works for violin focusing the violin concerto repertoire in particular. A genre which remained popular throughout the century, the nineteenth-century concerto served primarily as a vehicle for virtuosic display of the violin and piano as never before.

For my research I studied and performed works selected from the Baroque through the Romantic period in three recorded recitals with collaborative pianists Ilya Sinaisky, Sun-ha Yun, and Seyon Lee at the Gildenhorn Recital Hall, Clarice Smith Performing Arts Center. I selected particularly prominent pieces which represent the work of
significant composers from each period. The composers discussed include Johann Sebastian Bach (1685-1750), owing to the fact that his works are the culmination of the Baroque era during the first half of the eighteenth century; from the Classical period, Wolfgang Amadeus Mozart (1756-1791) all of whom emerged mixing German and Italian traditions into his own style, and Ludwig van Beethoven (1770-1827), the bridge composer between the Classical and the Romantic periods; Romantic composers, Franz Schubert (1797-1828), Johannes Brahms (1833-1897), Robert Schumann (1810-1856), Felix Mendelssohn (1809-1847), and Max Bruch (1838-1920), all who tended to mix Classic and Romantic elements.

As a violinist, I learned that their own original sound, rich harmonies and unique expression made these works worthy of becoming masterpieces. I have relished the opportunity for musical and professional growth in exploring these substantial compositions.
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CD 1: Recital 1 - Monday, May 4, 2009 in the Choral Room - CSPAC
(Assisted by Sun-ha Yun, piano)

1. Johann Sebastian Bach (1685-1750) Chaconne from Partita No. 2 in D minor, BWV 1004

Wolfgang Amadeus Mozart (1756-1791) Violin Concerto No. 4 in D Major, K. 218
2. I Allegro
3. II Andante cantabile
4. III Rondeau

Ludwig van Beethoven (1770-1827) Sonata for Piano and Violin in G Major, Op. 30, No. 3
5. I Allegro assai
6. II Tempo di minuetto, ma molto moderato e grazioso
7. III Allegro vivace

CD 2: Recital 2 - Sunday, February 22, 2009 in Gildenhorn Recital Hall - CSPAC
(Assisted by Ilya Sinaisky, piano)

Robert Schumann (1810-1856) Violin Sonata No. 1 in A minor Op. 105
1. I Mit ledenschaftlichem Ausdruck
2. II Allegretto
3. III Lebhaft


Johannes Brahms (1833-1897) Violin Concerto in D minor Op. 77
5. I Allegro non troppo
6. II Adagio
7. III Allegro giocoso, ma non troppo vivace

CD 3 Recital 3 - Saturday, March 6, 2010 in Ulrich Recital Hall – Tawes Building
(Assisted by Seyon Lee, piano)

1. Franz Schubert (1797-1828) Fantasia in C Major Op. 159, D 934

Max Bruch (1838-1920) Scottish Fantasy Op. 46 (1880)
2. I Introduction-Adagio cantabile
3. II Scherzo
4. III Andante sostenuto
5. IV Finale

*CSPAC – Clarice Smith Performing Arts Center, University of Maryland, College Park